

enthaltend

1.

M a g n i f i c a t

von

D. Erba.

Für die deutsche Handelsgesellschaft

herausgegeben

END

Friedrich Chrylander.

Leipzig,

Stich und Druck der Gesellschaft.

1888.

47 F. Sept 1891

G. F. Händel's Werke,

für die Deutsche Händelgesellschaft herausgegeben von Friedrich Chrysander.

Bis zum Jahr 1888 sind folgende 94 Bände in 28 Jahrgängen erschienen:

Jahrgang		Band	M.
	Oratorien, etc.		
I.	Acis und Galatea	3	9
	Chorstimmen, Clavierauszug und Text sind bei J. Rieter-Biedermann in Leipzig und Winterthur erschienen.		
XXVII.	Alceste Musikal. Scenen zu einem engl. Drama.	46 ^a	8
XI.	Alexander Balus	33	15
IV.	Alexanderfest, Cäcilienode	12	12
	Chorstimmen, Clavierausz. u. Text bei Rieter-Biedermann.		
II.	Allegro (Frohsinn und Schwermuth)	6	12
	Clavierausz. u. Text bei Rieter-Biedermann.		
II.	Athalia	5	15
	Chorstimmen, Clavierausz. u. Text bei Rieter-Biedermann.		
VII.	Belsazar	19	15
	Chorstimmen, Clavierausz. u. Text bei Rieter-Biedermann.		
VIII.	Cäcilienode, kleine	23	9
	Chorstimmen, Clavierausz. u. Text bei Rieter-Biedermann.		
X.	Debora	29	15
	Chorstimmen, Clavierausz. u. Text bei Rieter-Biedermann.		
XXII.	Esther. Erste Bearbeitung (1720)	40	12
XXII.	Esther. Zweite Bearbeitung (1732)	41	12
XXVII.	Geburtstagsode für Königin Anna	46 ^a	6
XXIV.	Gelegenheits-Oratorium	43	18
II.	Herakles	4	15
	Chorstimmen, Clavierausz. u. Text bei Rieter-Biedermann.		
VI.	Herakles' Wahl	18	9
XXVI.	Jephtha	44	18
XXIII.	Joseph	42	18
VI.	Josua	17	15
	Chorstimmen, Clavierausz. u. Text bei Rieter-Biedermann.		
VI.	Israel in Egypten	16	20
	Chorstimmen, Clavierausz. u. Text bei Rieter-Biedermann. Desgleichen die gedruckten Orchesterstimmen.		
VIII.	Judas Maccabäus	22	20
	Chorstimmen, Clavierausz. u. Text bei Rieter-Biedermann.		
XVIII.	Parnasso in Festa. Serenata	54	12
III.	Passion nach Johannes	9	9
V.	Passion nach Brookes	15	12
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IX.	Salomo	26	20
	Chorstimmen, Clavierausz. u. Text bei Rieter-Biedermann.		

Supplemente,

enthaltend

Quellen zu Händel's Werken.

1.

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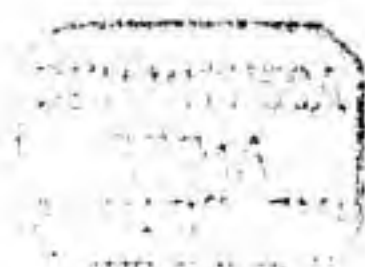
Leipzig,

Stich und Druck der Gesellschaft.

1888.

Händel
Werke
Suppl 1. 2

4 F dunkelbraun



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Vorwort.

Die Veröffentlichung der Quellen zu Händel's Werken, soweit sie aus den Kompositionen fremder Meister fließen, beginne ich mit einem Werke, welches immer an der Spitze derselben stehen wird.

Von diesem Magnificat befindet sich Händel's Handschrift im Buckingham-Palast. Sie ist um 1738 angefertigt und leider nicht beendet, sondern nur bis zu dem Chöre S. 54 geführt. Glücklicherweise hat sich eine andere Abschrift des Werkes in der Bibliothek der Londoner Sacred Harmonic Society (jetzt in der des Royal College of Music) erhalten, welche die Lücke einigermaßen ausfüllt. Nur sind in dieser Abschrift die Oboen nicht notirt und von dem „Gloria“, einer Tenorarie (S. 56—57), fehlt die Gesangmelodie. Daß die Linie für dieselbe, wie in dem ganzen Stücke für die Oboen, leer bleiben konnte, war nur möglich, wenn der Kopist nicht von einer vollständigen Partitur abschrieb, sondern die Musik aus einzelnen Stimmen zusammen trug. Letzteres wird auch durch sonstige Merkmale bezeugt, und es geht aus beiden Handschriften, die unabhängig von einander entstanden sind, hervor, daß es gedruckte Stimmen waren, welche die Vorlage bildeten.

Bei der Bedeutung dieser Thatsache für den Ursprung des Werkes ist es von Wichtigkeit, dieselbe genau festzustellen. Es sind hier deshalb zwei Seiten der Händel'schen Handschrift photographirt (in etwas verkleinertem Maaße). Die erste Seite bildet den Schluß der Altarie „Deposuit potentes“ (S. 45—48); sie zeigt, daß Händel Zeitersparniß halber das Ritornell nur andeutete und die Violastimme so in die Ecke schrieb, wie sie mit Angabe der Pausen in der gedruckten Stimme stand. Die zweite Seite (S. 54—56) ist noch lehrreicher. Mit dieser schloß Händel seine Abschrift, brach also die Arbeit hier ab. Er schrieb zunächst den Baß, um für die Harmonie einen Anhalt zu haben, und sodann natürlich die Begleitstimmen von oben nach unten. Eine Komposition, zumal für achttimmigen Gesangchor, wird niemand so aufzuzeichnen anfangen; so arbeitet nur der Kopist. Ueberdies weiß jeder schon aus dem Facsimile des Jephtha, wie Händel seine Partitur anlegte.

Es sollte unnöthig sein, noch ausdrücklich zu beweisen, daß Händel nicht der Komponist sondern bloß der Kopist dieses Magnificat war, da solches selbstverständlich ist. Aber es rühren mitunter Ueberufene in Händel's Handschriften herum und lassen ihre Meinung drucken bevor sie die Fähigkeit erlangt haben, sich ein Urtheil bilden zu können. Solches geschah jüngsthin von Herrn Rockstro, der in einem „Life of Handel“ p. 221 ff. behauptet, dieses Magnificat, welches in jeder Zeile die Merkmale einer italienischen Hand zeigt, und zwar einer Hand aus den letzten Jahrzehnten des 17. Jahrhunderts; könne immerhin noch als eine Komposition von Händel angesehen werden.

Weil die erwähnten Handschriften in England angefertigt sind, dürfte vielleicht der von ihnen benutzte italienische Stimmendruck dort noch eines Tages wieder zum Vorschein kommen. Händel nennt den Autor nicht; aber die andere Kopie hat die Ueberschrift „Magnificat Del R.^a Sgr. Erba“, und ich glaube es im „Händel“ Bd. I, S. 173 ff. wahrscheinlich gemacht zu haben, daß mit diesem Priester (Reverend) der als Komponist bekannte Don Dionigi Erba in Mailand gemeint war. Hoffentlich veranlaßt die Herausgabe dieser merkwürdigen Komposition, daß wir nun über den Ursprung derselben sowie über ihren Autor bald Genaueres erfahren.

In dem vorstehenden Inhaltsverzeichnis sind diejenigen Stücke aus dem Oratorium „Israel in Aegypten“ mit angegeben, bei denen Sätze von Erba's Magnificat benutzt wurden. Die zweite Hauptquelle für Händel's „Israel“ bildet Stradella's Serenata, welche als drittes Supplement mit diesem gleichzeitig veröffentlicht wird.

Bergedorf bei Hamburg.

1. August 1888.

Fr. Chrysander.



Handwritten musical score on ten staves. The top staff contains a melodic line with many beamed notes and rests, ending with a double bar line and the number 14. The second staff contains a shorter melodic phrase. The remaining seven staves are empty. The bottom staff contains a melodic line with many beamed notes and rests.

MAGNIFICAT

auctore

D. ERBA.

(circa 1690.)

MAGNIFICAT.

Violino I. II.

Viola.

Oboe I. II.

CANTO I.

ALTO I.

TENORE I.

BASSO I.

CANTO II.

ALTO II.

TENORE II.

BASSO II.

Organo,
(e tutti Bassi.)

The musical score is written for a choir and orchestra. It consists of 12 staves. The first four staves are for the vocal parts: Canto I, Alto I, Tenore I, and Basso I. The next four staves are for the vocal parts: Canto II, Alto II, Tenore II, and Basso II. The last two staves are for the Organ and all Basses. The music is in C major, 4/4 time. The lyrics are: Ma-gni-fi-cat, ma-gni-fi-cat a-ni-ma.

Ma-gni-fi-cat, ma-gni-fi-cat a-ni-ma,
 Ma-gni-fi-cat, ma-gni-fi-cat a-ni-ma
 Ma-gni-fi-cat, ma-gni-fi-cat a-ni-ma
 Ma-gni-fi-cat, ma-gni-fi-cat a-ni-ma
 Ma-gni-fi-cat, ma-gni-fi-cat a-ni-ma
 Ma-gni-fi-cat, ma-gni-fi-cat a-ni-ma
 Ma-gni-fi-cat, ma-gni-fi-cat a-ni-ma
 Ma-gni-fi-cat, ma-gni-fi-cat a-ni-ma
 Ma-gni-fi-cat, ma-gni-fi-cat a-ni-ma
 Ma-gni-fi-cat, ma-gni-fi-cat a-ni-ma
 Ma-gni-fi-cat, ma-gni-fi-cat a-ni-ma

HW: S.1.

ERBA:

Viola.

CANTO I.

CANTO II.

(Bassi.)

4
2

4
2

4
2

Et ex - ul - ta - vit,

Et ex - ul - ta - vit,

et ex - ul - ta - vit, et

et ex - ul - ta - vit,

4
2

Magnificat.

ex - ul - ta - vit, ex - ul - ta - vit, et ex - ul - ta - vit, ex - ul -

ex - ul - ta - vit, ex - ul - ta - vit spi - ri - tus me - us in - ta - vit, ex - ul - ta - vit, ex - ul - ta - vit spi - ri - tus me - us

De - o, in De - o, in De - o sa - lu - ta - sa - lu - ta - ri, sa - lu - ta - ri in De - o, sa - lu - ta -

4 4 4

ERBA:

- ri me - o, ex-ul - ta-vit, ex-ul - ta-vit, et ex - ul - ta-vit spi-ri-tus

- ri me - o, ex-ul - ta-vit, ex-ul - ta-vit, et ex - ul - ta-vit spi-ri-tus

6

me - us sa-lu - ta - ri, sa-lu - ta - ri, in De-o

me - us in De - o, in De - o, in De-o sa-lu -

4/2 4/2

sa-lu - ta - ri me - o, et ex - ul - ta - vit,

ta - ri me - o, et ex - ul - ta - vit, ex-ul -

Magnificat.

ex-ul-ta - - - - - vit, ex-ul-ta-vit, ex-ul-ta - - - - - vit,

-ta-vit spi-ri-tus me-us sa-lu-ta-ri me-o,
-vit spi-ri-tus me-us in De-o sa-lu-ta-ri me-o,

in De-o, in De-o sa-lu-ta-ri me-o,
in De-o sa-lu-ta-ri me-o,

sa.lu.ta - ri me -

sa.lu.ta - ri me -

6
4

- o, sa.lu.ta - ri me - o.

- o, sa.lu.ta - ri me - o.

4
2

4
2

Organo,
(e tutti Bassi.)

[illegible]

ITW: S.1.

Magnificat.

an_cil_læ, an_cil_læ su_æ: ex hoc be -

an_cil_læ, an_cil_læ su_æ: ex hoc be -

an_cil_læ, an_cil_læ su_æ: ex hoc be -

an_cil_læ, an_cil_læ su_æ: ex hoc be -

hu_mi_li_ta - tem an_cil_læ su_æ: ec_ce e_nim ex hoc, ex hoc be -

hu_mi_li_ta - tem an_cil_læ su_æ: ec_ce e_nim ex hoc, ex hoc be -

hu_mi_li_ta - tem an_cil_læ su_æ: ec_ce e_nim ex hoc, ex hoc be -

hu_mi_li_ta - tem an_cil_læ su_æ: ec_ce e_nim ex hoc, ex hoc be -

ERBA:

- a - - tam omnes ge-ne - ra-ti - o - nes, ec-ce e - nim ex
 - a - - tam omnes ge-ne - ra-ti - o - nes, ec-ce e - nim ex
 - a - - tam omnes ge-ne - ra-ti - o - nes, ec-ce e - nim ex
 - a - - tam omnes ge-ne - ra-ti - o - nes, ec-ce e - nim ex
 - a - tam me di-cent, di-cent omnes ge-ne - ra-ti - o - nes,
 - a - tam me di-cent, di-cent omnes ge-ne - ra-ti - o - nes,
 - a - tam me di-cent, di-cent omnes ge-ne - ra-ti - o - nes,
 - a - tam me di-cent, di-cent omnes ge-ne - ra-ti - o - nes,

Magnificat.

13

hoc, ex hoc be - a - tam me di-cent, di-cent om-nes ge-ne - ra - ti - o - nes.

hoc, ex hoc be - a - tam me di-cent, di-cent om-nes ge-ne - ra - ti - o - nes.

hoc, ex hoc be - a - tam me di-cent, di-cent om-nes ge-ne - ra - ti - o - nes.

hoc, ex hoc be - a - tam me di-cent, di-cent om-nes ge-ne - ra - ti - o - nes.

ex hoc be - a - tam om-nes ge-ne - ra - ti - o - nes.

ex hoc be - a - tam om-nes ge-ne - ra - ti - o - nes.

ex hoc be - a - tam om-nes ge-ne - ra - ti - o - nes.

ex hoc be - a - tam om-nes ge-ne - ra - ti - o - nes.

Violino I. II.

Viola.

Oboe I. II.

BASSO I.

BASSO II.

Organo.



Magnificat.

15

First system of musical notation, measures 1-5. The system consists of five staves. The top staff is a treble clef with a whole note rest in measure 1, followed by a half note rest in measure 2, and a quarter note rest in measure 3. Measures 4 and 5 contain a melodic line starting on a half note. The second staff is a treble clef with a half note rest in measure 1, followed by a half note rest in measure 2, and a quarter note rest in measure 3. Measures 4 and 5 contain a melodic line starting on a half note. The third staff is a treble clef with a half note rest in measure 1, followed by a half note rest in measure 2, and a quarter note rest in measure 3. Measures 4 and 5 contain a melodic line starting on a half note. The fourth staff is a bass clef with a half note rest in measure 1, followed by a half note rest in measure 2, and a quarter note rest in measure 3. Measures 4 and 5 contain a melodic line starting on a half note. The fifth staff is a bass clef with a half note rest in measure 1, followed by a half note rest in measure 2, and a quarter note rest in measure 3. Measures 4 and 5 contain a melodic line starting on a half note.

Second system of musical notation, measures 6-10. The system consists of five staves. The top staff is a treble clef with a half note rest in measure 6, followed by a half note rest in measure 7, and a quarter note rest in measure 8. Measures 9 and 10 contain a melodic line starting on a half note. The second staff is a treble clef with a half note rest in measure 6, followed by a half note rest in measure 7, and a quarter note rest in measure 8. Measures 9 and 10 contain a melodic line starting on a half note. The third staff is a treble clef with a half note rest in measure 6, followed by a half note rest in measure 7, and a quarter note rest in measure 8. Measures 9 and 10 contain a melodic line starting on a half note. The fourth staff is a bass clef with a half note rest in measure 6, followed by a half note rest in measure 7, and a quarter note rest in measure 8. Measures 9 and 10 contain a melodic line starting on a half note. The fifth staff is a bass clef with a half note rest in measure 6, followed by a half note rest in measure 7, and a quarter note rest in measure 8. Measures 9 and 10 contain a melodic line starting on a half note.

ERBA:

The first system of the musical score consists of six staves. The top staff is a treble clef with a key signature of one sharp (F#). It contains a melodic line with eighth and sixteenth notes. The second staff is a treble clef with a key signature of one sharp, containing a similar melodic line. The third staff is a treble clef with a key signature of one sharp, containing a melodic line with eighth and sixteenth notes. The fourth staff is a bass clef, mostly empty. The fifth staff is a bass clef, mostly empty. The sixth staff is a bass clef, mostly empty.

The second system of the musical score consists of six staves. The top staff is a treble clef with a key signature of one sharp (F#). It contains a melodic line with eighth and sixteenth notes. The second staff is a treble clef with a key signature of one sharp, containing a similar melodic line. The third staff is a treble clef with a key signature of one sharp, containing a melodic line with eighth and sixteenth notes. The fourth staff is a bass clef, mostly empty. The fifth staff is a bass clef, mostly empty. The sixth staff is a bass clef, mostly empty.

Qui_a fe - - cit mi - hi

Magnificat.

17

ma - gna, fe - cit ma - - -

Qui - a

This system contains the first four measures of the Magnificat. It features a vocal line with lyrics and a basso continuo line. The vocal line begins with a half note 'ma', followed by a quarter note 'gna,' in the first measure. In the second measure, there is a whole rest. The third measure contains a half note 'fe' and a quarter note 'cit'. The fourth measure contains a half note 'ma' followed by three whole rests. The basso continuo line provides harmonic support with various note values and rests.

- gna, qui po - - - tens est,

fe - - - cit mi - hi ma - gna,

6
5

This system contains measures 5 through 8. The vocal line continues with the lyrics '- gna, qui po - - - tens est,' across measures 5, 6, and 7, ending with a whole note in measure 8. The basso continuo line continues with its harmonic accompaniment. A measure number '6' is written below the first measure of this system, and a '5' is written below the second measure.

65

€

Magnificat.

19

et sanctum no - men, no - men san - ctum,
et sanctum no - men, no - men

This system of the musical score consists of six staves. The top two staves are for a vocal part, with the first staff containing a treble clef and the second a bass clef. The next two staves are for a keyboard accompaniment, with the third staff containing a treble clef and the fourth a bass clef. The bottom two staves are for a basso continuo part, with the fifth staff containing a treble clef and the sixth a bass clef. The music is in G major, indicated by two sharps (F# and C#) in the key signature. The tempo is marked 'Magnificat.' and the page number is 19. The lyrics are 'et sanctum no - men, no - men san - ctum, et sanctum no - men, no - men'.

san - ctum no - - - - - men, et san - ctum no - men, et sanctum
san - ctum e - - - - - jus, san - ctum no - - - - - men,

This system of the musical score consists of six staves. The top two staves are for a vocal part, with the first staff containing a treble clef and the second a bass clef. The next two staves are for a keyboard accompaniment, with the third staff containing a treble clef and the fourth a bass clef. The bottom two staves are for a basso continuo part, with the fifth staff containing a treble clef and the sixth a bass clef. The music is in G major, indicated by two sharps (F# and C#) in the key signature. The tempo is marked 'Magnificat.' and the page number is 19. The lyrics are 'san - ctum no - - - - - men, et san - ctum no - men, et sanctum san - ctum e - - - - - jus, san - ctum no - - - - - men,'.

First system of musical notation. It consists of five staves. The top two staves are treble clef, and the bottom three are bass clef. The music is in a key with one sharp (F#). The lyrics "no" and "san" are written under the third and fourth staves respectively. The bottom staff has a long note with a slur over it. The system ends with a double bar line. Below the staves, the numbers 5, 6, and 6 are written.

no

san

5 6 6

Second system of musical notation. It consists of five staves. The top two staves are treble clef, and the bottom three are bass clef. The music is in a key with one sharp (F#). The lyrics "men e jus," are written under the third and fourth staves respectively. The system ends with a double bar line. Below the staves, the numbers 6, 7, 7, 7, and 7 are written.

men e jus,

men e jus,

6 7 7 7 7

Magnificat.

21

et san-ctum no-men, san-ctum no-men

et san-ctum no-men, san-ctum no-men, san-ctum

e-jus, san-ctum no-men, san-

no-men, et san-ctum no-men, et sanctum no-

5 6 #

ctum no - - - - - men e -

- men e -

5 6

- jus;

- jus;

$\frac{4}{2}$ $\frac{4}{2}$

Magnificat.

23

et mi-se-ri-cor-di-a, et

et mi-se-ri-cor-di-a e-jus, mi-se-ri-

unis.

mi-se-ri-cor-di-a, mi-se-ri-cor-di-a e-jus, mi-se-ri-cor-di-a e-jus,

6 4 5

ERBA:

mi-se-ri - cor-di-a e - jus a sæ-cu-lo et in sæ-culum

mi-se-ri - cor-di-a e - jus a sæ-cu-lo et in sæ-culum super timentes

7/5 6/4 5/#

super ti-mentes e - - - um, su - per ti-mentes e - um,

e - - - um, super ti-mentes e - - - um,

#0

Magnificat.

25

First system of the musical score. It consists of five staves. The first staff is a treble clef with a whole rest. The second staff is an alto clef with a whole rest. The third staff is a treble clef with a whole rest. The fourth staff is a bass clef with the lyrics "su_per ti_mentes e - - - um." written below it. The fifth staff is a bass clef with the lyrics "su_per ti_mentes e - - um." written below it. The music is in a key with one sharp (F#) and a 3/4 time signature. The first measure of the fourth staff contains the notes G4, A4, B4, C5, D5, E5, F#5, G5, A5, B5, C6, D6, E6, F#6, G6, A6, B6, C7, D7, E7, F#7, G7, A7, B7, C8, D8, E8, F#8, G8, A8, B8, C9, D9, E9, F#9, G9, A9, B9, C10, D10, E10, F#10, G10, A10, B10, C11, D11, E11, F#11, G11, A11, B11, C12, D12, E12, F#12, G12, A12, B12, C13, D13, E13, F#13, G13, A13, B13, C14, D14, E14, F#14, G14, A14, B14, C15, D15, E15, F#15, G15, A15, B15, C16, D16, E16, F#16, G16, A16, B16, C17, D17, E17, F#17, G17, A17, B17, C18, D18, E18, F#18, G18, A18, B18, C19, D19, E19, F#19, G19, A19, B19, C20, D20, E20, F#20, G20, A20, B20, C21, D21, E21, F#21, G21, A21, B21, C22, D22, E22, F#22, G22, A22, B22, C23, D23, E23, F#23, G23, A23, B23, C24, D24, E24, F#24, G24, A24, B24, C25, D25, E25, F#25, G25, A25, B25, C26, D26, E26, F#26, G26, A26, B26, C27, D27, E27, F#27, G27, A27, B27, C28, D28, E28, F#28, G28, A28, B28, C29, D29, E29, F#29, G29, A29, B29, C30, D30, E30, F#30, G30, A30, B30, C31, D31, E31, F#31, G31, A31, B31, C32, D32, E32, F#32, G32, A32, B32, C33, D33, E33, F#33, G33, A33, B33, C34, D34, E34, F#34, G34, A34, B34, C35, D35, E35, F#35, G35, A35, B35, C36, D36, E36, F#36, G36, A36, B36, C37, D37, E37, F#37, G37, A37, B37, C38, D38, E38, F#38, G38, A38, B38, C39, D39, E39, F#39, G39, A39, B39, C40, D40, E40, F#40, G40, A40, B40, C41, D41, E41, F#41, G41, A41, B41, C42, D42, E42, F#42, G42, A42, B42, C43, D43, E43, F#43, G43, A43, B43, C44, D44, E44, F#44, G44, A44, B44, C45, D45, E45, F#45, G45, A45, B45, C46, D46, E46, F#46, G46, A46, B46, C47, D47, E47, F#47, G47, A47, B47, C48, D48, E48, F#48, G48, A48, B48, C49, D49, E49, F#49, G49, A49, B49, C50, D50, E50, F#50, G50, A50, B50, C51, D51, E51, F#51, G51, A51, B51, C52, D52, E52, F#52, G52, A52, B52, C53, D53, E53, F#53, G53, A53, B53, C54, D54, E54, F#54, G54, A54, B54, C55, D55, E55, F#55, G55, A55, B55, C56, D56, E56, F#56, G56, A56, B56, C57, D57, E57, F#57, G57, A57, B57, C58, D58, E58, F#58, G58, A58, B58, C59, D59, E59, F#59, G59, A59, B59, C60, D60, E60, F#60, G60, A60, B60, C61, D61, E61, F#61, G61, A61, B61, C62, D62, E62, F#62, G62, A62, B62, C63, D63, E63, F#63, G63, A63, B63, C64, D64, E64, F#64, G64, A64, B64, C65, D65, E65, F#65, G65, A65, B65, C66, D66, E66, F#66, G66, A66, B66, C67, D67, E67, F#67, G67, A67, B67, C68, D68, E68, F#68, G68, A68, B68, C69, D69, E69, F#69, G69, A69, B69, C70, D70, E70, F#70, G70, A70, B70, C71, D71, E71, F#71, G71, A71, B71, C72, D72, E72, F#72, G72, A72, B72, C73, D73, E73, F#73, G73, A73, B73, C74, D74, E74, F#74, G74, A74, B74, C75, D75, E75, F#75, G75, A75, B75, C76, D76, E76, F#76, G76, A76, B76, C77, D77, E77, F#77, G77, A77, B77, C78, D78, E78, F#78, G78, A78, B78, C79, D79, E79, F#79, G79, A79, B79, C80, D80, E80, F#80, G80, A80, B80, C81, D81, E81, F#81, G81, A81, B81, C82, D82, E82, F#82, G82, A82, B82, C83, D83, E83, F#83, G83, A83, B83, C84, D84, E84, F#84, G84, A84, B84, C85, D85, E85, F#85, G85, A85, B85, C86, D86, E86, F#86, G86, A86, B86, C87, D87, E87, F#87, G87, A87, B87, C88, D88, E88, F#88, G88, A88, B88, C89, D89, E89, F#89, G89, A89, B89, C90, D90, E90, F#90, G90, A90, B90, C91, D91, E91, F#91, G91, A91, B91, C92, D92, E92, F#92, G92, A92, B92, C93, D93, E93, F#93, G93, A93, B93, C94, D94, E94, F#94, G94, A94, B94, C95, D95, E95, F#95, G95, A95, B95, C96, D96, E96, F#96, G96, A96, B96, C97, D97, E97, F#97, G97, A97, B97, C98, D98, E98, F#98, G98, A98, B98, C99, D99, E99, F#99, G99, A99, B99, C100, D100, E100, F#100, G100, A100, B100, C101, D101, E101, F#101, G101, A101, B101, C102, D102, E102, F#102, G102, A102, B102, C103, D103, E103, F#103, G103, A103, B103, C104, D104, E104, F#104, G104, A104, B104, C105, D105, E105, F#105, G105, A105, B105, C106, D106, E106, F#106, G106, A106, B106, C107, D107, E107, F#107, G107, A107, B107, C108, D108, E108, F#108, G108, A108, B108, C109, D109, E109, F#109, G109, A109, B109, C110, D110, E110, F#110, G110, A110, B110, C111, D111, E111, F#111, G111, A111, B111, C112, D112, E112, F#112, G112, A112, B112, C113, D113, E113, F#113, G113, A113, B113, C114, D114, E114, F#114, G114, A114, B114, C115, D115, E115, F#115, G115, A115, B115, C116, D116, E116, F#116, G116, A116, B116, C117, D117, E117, F#117, G117, A117, B117, C118, D118, E118, F#118, G118, A118, B118, C119, D119, E119, F#119, G119, A119, B119, C120, D120, E120, F#120, G120, A120, B120, C121, D121, E121, F#121, G121, A121, B121, C122, D122, E122, F#122, G122, A122, B122, C123, D123, E123, F#123, G123, A123, B123, C124, D124, E124, F#124, G124, A124, B124, C125, D125, E125, F#125, G125, A125, B125, C126, D126, E126, F#126, G126, A126, B126, C127, D127, E127, F#127, G127, A127, B127, C128, D128, E128, F#128, G128, A128, B128, C129, D129, E129, F#129, G129, A129, B129, C130, D130, E130, F#130, G130, A130, B130, C131, D131, E131, F#131, G131, A131, B131, C132, D132, E132, F#132, G132, A132, B132, C133, D133, E133, F#133, G133, A133, B133, C134, D134, E134, F#134, G134, A134, B134, C135, D135, E135, F#135, G135, A135, B135, C136, D136, E136, F#136, G136, A136, B136, C137, D137, E137, F#137, G137, A137, B137, C138, D138, E138, F#138, G138, A138, B138, C139, D139, E139, F#139, G139, A139, B139, C140, D140, E140, F#140, G140, A140, B140, C141, D141, E141, F#141, G141, A141, B141, C142, D142, E142, F#142, G142, A142, B142, C143, D143, E143, F#143, G143, A143, B143, C144, D144, E144, F#144, G144, A144, B144, C145, D145, E145, F#145, G145, A145, B145, C146, D146, E146, F#146, G146, A146, B146, C147, D147, E147, F#147, G147, A147, B147, C148, D148, E148, F#148, G148, A148, B148, C149, D149, E149, F#149, G149, A149, B149, C150, D150, E150, F#150, G150, A150, B150, C151, D151, E151, F#151, G151, A151, B151, C152, D152, E152, F#152, G152, A152, B152, C153, D153, E153, F#153, G153, A153, B153, C154, D154, E154, F#154, G154, A154, B154, C155, D155, E155, F#155, G155, A155, B155, C156, D156, E156, F#156, G156, A156, B156, C157, D157, E157, F#157, G157, A157, B157, C158, D158, E158, F#158, G158, A158, B158, C159, 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F#182, G182, A182, B182, C183, D183, E183, F#183, G183, A183, B183, C184, D184, E184, F#184, G184, A184, B184, C185, D185, E185, F#185, G185, A185, B185, C186, D186, E186, F#186, G186, A186, B186, C187, D187, E187, F#187, G187, A187, B187, C188, D188, E188, F#188, G188, A188, B188, C189, D189, E189, F#189, G189, A189, B189, C190, D190, E190, F#190, G190, A190, B190, C191, D191, E191, F#191, G191, A191, B191, C192, D192, E192, F#192, G192, A192, B192, C193, D193, E193, F#193, G193, A193, B193, C194, D194, E194, F#194, G194, A194, B194, C195, D195, E195, F#195, G195, A195, B195, C196, D196, E196, F#196, G196, A196, B196, C197, D197, E197, F#197, G197, A197, B197, C198, D198, E198, F#198, G198, A198, B198, C199, D199, E199, F#199, G199, A199, B199, C200, D200, E200, F#200, G200, A200, B200, C201, D201, E201, F#201, G201, A201, B201, C202, D202, E202, F#202, G202, A202, B202, C203, D203, E203, F#203, G203, A203, B203, C204, D204, E204, F#204, G204, A204, B204, C205, D205, E205, F#205, G205, A205, B205, C206, D206, E206, F#206, G206, A206, B206, C207, D207, E207, F#207, G207, A207, B207, C208, D208, E208, F#208, G208, A208, B208, C209, D209, E209, F#209, G209, A209, B209, C210, D210, E210, F#210, G210, A210, B210, C211, D211, E211, F#211, G211, A211, B211, C212, D212, E212, F#212, G212, A212, B212, C213, D213, E213, F#213, G213, A213, B213, C214, D214, E214, F#214, G214, A214, B214, C215, D215, E215, F#215, G215, A215, B215, C216, D216, E216, F#216, G216, A216, B216, C217, D217, E217, F#217, G217, A217, B217, C218, D218, E218, F#218, G218, A218, B218, C219, D219, E219, F#219, G219, A219, B219, C220, D220, E220, F#220, G220, A220, B220, C221, D221, E221, F#221, G221, A221, B221, C222, D222, E222, F#222, G222, A222, B222, C223, D223, E223, F#223, G223, A223, B223, C224, D224, E224, F#224, G224, A224, B224, C225, D225, E225, F#225, G225, A225, B225, C226, D226, E226, F#226, G226, A226, B226, C227, D227, E227, F#227, G227, A227, B227, C228, D228, E228, F#228, G228, A228, B228, C229, D229, E229, F#229, G229, A229, B229, C230, D230, E230, F#230, G230, A230, B230, C231, D231, E231, F#231, G231, A231, B231, C232, D232, E232, F#232, G232, A232, B232, C233, D233, E233, F#233, G233, A233, B233, C234, D234, E234, F#234, G234, A234, B234, C235, D235, E235, F#235, G235, A235, B235, C236, D236, E236, F#236, G236, A236, B236, C237, D237, E237, F#237, G237, A237, B237, C238, D238, E238, F#238, G238, A238, B238, C239, D239, E239, F#239, G239, A239, B239, C240, D240, E240, F#240, G240, A240, B240, C241, D241, E241, F#241, G241, A241, B241, C242, D242, E242, F#242, G242, A242, B242, C243, D243, E243, F#243, G243, A243, B243, C244, D244, E244, F#244, G244, A244, B244, C245, D245, E245, F#245, G245, A245, B245, C246, D246, E246, F#246, G246, A246, B246, C247, D247, E247, F#247, G247, A247, B247, C248, D248, E248, F#248, G248, A248, B248, C249, D249, E249, F#249, G249, A249, B249, C250, D250, E250, F#250, G250, A250, B250, C251, D251, E251, F#251, G251, A251, B251, C252, 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F#275, G275, A275, B275, C276, D276, E276, F#276, G276, A276, B276, C277, D277, E277, F#277, G277, A277, B277, C278, D278, E278, F#278, G278, A278, B278, C279, D279, E279, F#279, G279, A279, B279, C280, D280, E280, F#280, G280, A280, B280, C281, D281, E281, F#281, G281, A281, B281, C282, D282, E282, F#282, G282, A282, B282, C283, D283, E283, F#283, G283, A283, B283, C284, D284, E284, F#284, G284, A284, B284, C285, D285, E285, F#285, G285, A285, B285, C286, D286, E286, F#286, G286, A286, B286, C287, D287, E287, F#287, G287, A287, B287, C288, D288, E288, F#288, G288, A288, B288, C289, D289, E289, F#289, G289, A289, B289, C290, D290, E290, F#290, G290, A290, B290, C291, D291, E291, F#291, G291, A291, B291, C292, D292, E292, F#292, G292, A292, B292, C293, D293, E293, F#293, G293, A293, B293, C294, D294, E294, F#294, G294, A294, B294, C295, D295, E295, F#295, G295, A295, B295, C296, D296, E296, F#296, G296, A296, B296, C297, D297, E297, F#297, G297, A297, B297, C298, D298, E298, F#298, G298, A298, B298, C299, D299, E299, F#299, G299, A299, B299, C300, D300, E300, F#300, G300, A300, B300, C301, D301, E301, F#301, G301, A301, B301, C302, D302, E302, F#302, G302, A302, B302, C303, D303, E303, F#303, G303, A303, B303, C304, D304, E304, F#304, G304, A304, B304, C305, D305, E305, F#305, G305, A305, B305, C306, D306, E306, F#306, G306, A306, B306, C307, D307, E307, F#307, G307, A307, B307, C308, D308, E308, F#308, G308, A308, B308, C309, D309, E309, F#309, G309, A309, B309, C310, D310, E310, F#310, G310, A310, B310, C311, D311, E311, F#311, G311, A311, B311, C312, D312, E312, F#312, G312, A312, B312, C313, D313, E313, F#313, G313, A313, B313, C314, D314, E314, F#314, G314, A314, B314, C315, D315, E315, F#315, G315, A315, B315, C316, D316, E316, F#316, G316, A316, B316, C317, D317, E317, F#317, G317, A317, B317, C318, D318, E318, F#318, G318, A318, B318, C319, D319, E319, F#319, G319, A319, B319, C320, D320, E320, F#320, G320, A320, B320, C321, D321, E321, F#321, G321, A321, B321, C322, D322, E322, F#322, G322, A322, B322, C323, D323, E323, F#323, G323, A323, B323, C324, D324, E324, F#324, G324, A324, B324, C325, D325, E325, F#325, G325, A325, B325, C326, D326, E326, F#326, G326, A326, B326, C327, D327, E327, F#327, G327, A327, B327, C328, D328, E328, F#328, G328, A328, B328, C329, D329, E329, F#329, G329, A329, B329, C330, D330, E330, F#330, G330, A330, B330, C331, D331, E331, F#331, G331, A331, B331, C332, D332, E332, F#332, G332, A332, B332, C333, D333, E333, F#333, G333, A333, B333, C334, D334, E334, F#334, G334, A334, B334, C335, D335, E335, F#335, G335, A335, B335, C336, D336, E336, F#336, G336, A336, B336, C337, D337, E337, F#337, G337, A337, B337, C338, D338, E338, F#338, G338, A338, B338, C339, D339, E339, F#339, G339, A339, B339, C340, D340, E340, F#340, G340, A340, B340, C341, D341, E341, F#341, G341, A341, B341, C342, D342, E342, F#342, G342, A342, B342, C343, D343, E343, F#343, G343, A343, B343, C344, D344, E344, F#344, G344, A344, B344, C345, D345, E345, F#345, G345, A345, B345, C346, D346, E346, F#346, G346, A346, B346, C347, D347, E347, F#347, G347, A347, B347, C348, D348, E348, F#348, G348, A348, B348, C349, D349, E349, F#349, G349, A349, B349, C350, D350, E350, F#350, G350, A350, B350, C351, D351, E351, F#351, G351, A351, B351, C352, D352, E352, F#352, G352, A352, B352, C353, D353, E353, F#353, G353, A353, B353, C354, D354, E354, F#354, G354, A354, B354, C355, D355, E355, F#355, G355, A355, B355, C356, D356, E356, F#356, G356, A356, B356, C357, D357, E357, F#357, G357, A357, B357, C358, D358, E358, F#358, G358, A358, B358, C359, D359, E359, F#359, G359, A359, B359, C360, D360, E360, F

ERBA:

First system of musical notation for ERBA. It consists of five staves. The top staff (treble clef) contains a melody with eighth and sixteenth notes, including a sharp sign. The second staff (treble clef) contains a melody with eighth and sixteenth notes, including a sharp sign. The third staff (treble clef) contains a melody with eighth and sixteenth notes, including a sharp sign. The fourth staff (bass clef) contains a melody with eighth and sixteenth notes, including a sharp sign. The fifth staff (bass clef) contains a melody with eighth and sixteenth notes, including a sharp sign.

Second system of musical notation for ERBA. It consists of five staves. The top staff (treble clef) contains a melody with eighth and sixteenth notes. The second staff (treble clef) contains a melody with eighth and sixteenth notes. The third staff (treble clef) contains a melody with eighth and sixteenth notes, including a sharp sign. The fourth staff (bass clef) contains a melody with eighth and sixteenth notes. The fifth staff (bass clef) contains a melody with eighth and sixteenth notes.

Magnificat.

27

The first system of the musical score consists of five staves. The top staff is a treble clef with a key signature of one sharp (F#). The second staff is an alto clef with a key signature of one sharp. The third staff is a treble clef with a key signature of one sharp. The fourth staff is a bass clef with a key signature of one sharp. The fifth staff is a bass clef with a key signature of one sharp. The music is written in a 4/4 time signature. The first four staves contain various musical notations, including notes, rests, and accidentals. The fifth staff contains a single note, a half note, followed by a whole note.

The second system of the musical score consists of five staves. The top staff is a treble clef with a key signature of one sharp. The second staff is an alto clef with a key signature of one sharp. The third staff is a treble clef with a key signature of one sharp. The fourth staff is a bass clef with a key signature of one sharp. The fifth staff is a bass clef with a key signature of one sharp. The music is written in a 4/4 time signature. The first four staves contain various musical notations, including notes, rests, and accidentals. The fifth staff contains a single note, a half note, followed by a whole note.

Violino I.
Oboe I.

Violino II.
Oboe II.

Viola.

CANTO I.

Fe - cit po - ten - ti - am in brac - chi - o su - o: di -

ALTO I.

Fe -

TENORE I.

BASSO I.

CANTO II.

ALTO II.

TENORE II.

BASSO II.

(Organo,
e Bassi.)

Magnificat.

29

- sper - sit su - per - bos men - te cor - - - dis su - i, in brac - chi - o
 - cit po - ten - ti - am in brac - chi - o su - o, in brac - chi - o
 Fe - cit po -

5 6 4 3

ERBA:

su - - - o, di - sper - sit su - per - bos men - - te cor -

su - - - - - o, in brac - chi - o

- ten - ti - am in brac - chi - o su - o: di - sper - sit su - per - bos - - ente

Fe - - - cit po - ten - ti -

6 7 #

Magnificat.

31

dis su - i, di - sper - sit su - per - bos men - te cor -
su - o: di - sper - sit su - per - bos men - te cor -
cor - dis su - i, di - sper - sit su - per - bos men - te cor -
am in brac - chi - o su - o: di - sper - sit su - per - bos men - te cor -

6 #

dis su - i, mente cor - dis su -

dis su - i, men-te cor - dis su -

dis su - i, men-te cor - dis su -

dis su - i,

5 6 5 6 5 6

- i, in brac_chi_o su - o, di sper - sit su -
 - i, in brac - chi_o su - o, di -
 - i, in brac - chi_o su - o, di sper - sit su -
 fe - cit po - ten - ti - am in brac - chi_o su - o: di -
 Fe - cit po - ten - ti - am in brac - chi_o su - o:
 Fe - cit po - ten - ti - am in bracchi_o su - o:
 Fe - cit po - ten - ti - am in bracchi_o su - o:
 Fe - cit po - ten - ti - am in brac - chi_o su - o:
 Tutti.
 5 6 5 4 5 6 # 2# 6

per_bos, di - sper - sit su - per - bos men - te cor - dis su -

sper - sit su - per_bos, di - sper - sit su - per_bos men - te cor - dis

per_bos, di - sper - sit su - per - bos men - te cor - dis

sper - sit su - per_bos, di - sper - sit su - per_bos men - te cor - dis

su - per_bos, di - persit su - per_bos men - te cor - dis

su - per_bos, di - persit su - per_bos men - te cor - dis

su - per_bos, di - persit su - per_bos men - te cor - dis

su - per_bos, di - persit su - per_bos men - te cor - dis

Magnificat.

35

su - i, mente cor -

su - i, mente cor -

su - i, mente cor -

su - i, mente cor -

4 3 5 6 5 6 5 6

ERBA:

- dis su - i; fe - cit po - ten - ti - am in bracchi.o
 - dis su - i; fe - cit po -
 - dis su - i, po - ten - ti - am,
 - dis su - i; fe - cit po - ten - ti - am in brac -
 fe - cit po - ten - ti - am in bracchi.o
 fe - cit po - ten - ti - am in brac -
 fe - cit po - ten - ti - am in brac -
 fe - cit po - ten - ti - am in brac -

4 3 7 6 5 4 7 6
 # 4 #

Magnificat.

37

su - o: su - per - bos, di - sper - sit su -

- ten - ti - am in brac - chi - o su - o: di - sper -

di - sper - sit su - perbos, di - sper - sit su - perbos, di - sper -

- chi - o su - o: di - sper - sit su - perbos, di - sper - sit su -

su - o: di - sper - sit su -

- chi - o su - o: di - sper - sit su -

- chi - o su - o: di - sper - sit su -

- chi - o su - o: di - sper - sit su -

2 3 2

-per_bos men_te cor -

- sit su_per_bos men_te cor -

- sit su_per_bos men_te cor -

dis, men - te

-per_bos men_te cor -

-per_bos men_te cor -

-per_bos men_te cor -

-per_bos men_te, men_te cor -

-per_bos men_te cor -

7 5 6

HW: S. 1.

ERBA:

[illegible]

Magnificat.

41

cor - - - - dis su - - - - i.

- - te cor - - - - dis su - - - - i.

- - - - te cor - - - - dis su - - - - i.

- - te cor - - - - dis su - - - - i.

men - te cor - - - - dis su - - - - i.

men - te cor - - dis, cor - dis su - - - - i.

men - te cor - - - - dis, cor - - - - dis su - - - - i.

men - te cor - - - - dis su - - - - i.

6 7 6 5 4 3 2 1

Oboe I. II.

Violino I.

Violino II.

Viola.

ALTO solo.

(Bassi.)

Magnificat.

43

First system of musical notation for the Magnificat. It consists of six staves. The top four staves are in treble clef, and the bottom two are in bass clef. The music is written in a single system with four measures. The notation includes various note values, rests, and bar lines.

Second system of musical notation for the Magnificat. It consists of six staves. The top four staves are empty. The bottom two staves contain musical notation and lyrics. The lyrics are: *De po-su-it po-ten-tes, po-ten-tes de-po-su-it — de se - de,*

ERBA:

de-po-su-it po-ten-tes, po-ten-tes de-

po-su-it — de se-de, et ex-al-ta-

Magnificat.

45

First system of the musical score. It consists of five staves. The top four staves are empty. The fifth staff contains a vocal line with the lyrics: - vit, et ex - al - ta - - - - vit, et ex - al - . The sixth staff contains a basso continuo line.

Second system of the musical score. It consists of five staves. The top four staves are empty. The fifth staff contains a vocal line with the lyrics: - ta - vit, ex - al - ta - vit hu - mi - les; de - . The sixth staff contains a basso continuo line.

- po - su - it po - ten - tes, et ex - al - ta - vit hu - mi - les, de po - su - it po - ten - tes, et

6

ex - al - ta - vit, ex - al - ta - vit hu - mi - les, ex - al - ta -

7 6

Magnificat.

47

First system of the musical score, measures 1-3. The score is written for six staves. The first four staves are for instruments (likely strings and woodwinds), and the fifth and sixth staves are for the vocal soloist. The key signature is one sharp (F#), and the time signature is common time (C). The lyrics are: - - - vit, ex-al-ta - - - - -

Dynamic markings: *pp* (pianissimo) on the first staff in measures 1 and 2, and *p* (piano) on the sixth staff in measure 1.

Second system of the musical score, measures 4-6. The score continues with the same instrumentation and vocal soloist. The lyrics are: - - - vit hu - - - mi-les.

ERBA:

The first system of musical notation consists of five staves. The top staff is a treble clef with a key signature of one sharp (F#) and a common time signature (C). It contains a melodic line with eighth and sixteenth notes, followed by a rest and the instruction "[vacat]". The second staff is a treble clef with a key signature of one sharp (F#) and a common time signature (C). It contains a melodic line with eighth and sixteenth notes, followed by a rest and the instruction "[vacat]". The third staff is a treble clef with a key signature of one sharp (F#) and a common time signature (C). It contains a melodic line with eighth and sixteenth notes, followed by a rest and the instruction "[vacat]". The fourth staff is a treble clef with a key signature of one sharp (F#) and a common time signature (C). It contains a melodic line with eighth and sixteenth notes, followed by a rest and the instruction "[vacat]". The fifth staff is a bass clef with a key signature of one sharp (F#) and a common time signature (C). It contains a melodic line with eighth and sixteenth notes, followed by a rest and the instruction "[vacat]".

The second system of musical notation consists of five staves. The top staff is a treble clef with a key signature of one sharp (F#) and a common time signature (C). It contains a melodic line with eighth and sixteenth notes, followed by a rest and the instruction "[vacat]". The second staff is a treble clef with a key signature of one sharp (F#) and a common time signature (C). It contains a melodic line with eighth and sixteenth notes, followed by a rest and the instruction "[vacat]". The third staff is a treble clef with a key signature of one sharp (F#) and a common time signature (C). It contains a melodic line with eighth and sixteenth notes, followed by a rest and the instruction "[vacat]". The fourth staff is a treble clef with a key signature of one sharp (F#) and a common time signature (C). It contains a melodic line with eighth and sixteenth notes, followed by a rest and the instruction "[vacat]". The fifth staff is a bass clef with a key signature of one sharp (F#) and a common time signature (C). It contains a melodic line with eighth and sixteenth notes, followed by a rest and the instruction "[vacat]".

The third system of musical notation consists of five staves. The top staff is a treble clef with a key signature of one sharp (F#) and a common time signature (C). It contains a melodic line with eighth and sixteenth notes, followed by a rest and the instruction "[vacat]". The second staff is a treble clef with a key signature of one sharp (F#) and a common time signature (C). It contains a melodic line with eighth and sixteenth notes, followed by a rest and the instruction "[vacat]". The third staff is a treble clef with a key signature of one sharp (F#) and a common time signature (C). It contains a melodic line with eighth and sixteenth notes, followed by a rest and the instruction "[vacat]". The fourth staff is a treble clef with a key signature of one sharp (F#) and a common time signature (C). It contains a melodic line with eighth and sixteenth notes, followed by a rest and the instruction "[vacat]". The fifth staff is a bass clef with a key signature of one sharp (F#) and a common time signature (C). It contains a melodic line with eighth and sixteenth notes, followed by a rest and the instruction "[vacat]".

Magnificat.

49

ALTO solo.

TENORE solo.

(Organo.)

First system of the musical score, measures 1-4. The Alto and Tenor parts are in 3/2 time. The Alto part has rests in all four measures. The Tenor part has the lyrics "E - su - ri - en - - - tes im - ple - vit". The Organ part has a whole rest in measure 1, followed by eighth notes in measures 2-4.

Second system of the musical score, measures 5-8. The Alto part has rests in all four measures. The Tenor part has the lyrics "bo - - - - nis, im - ple - vit bo - - -". The Organ part has a whole rest in measure 5, followed by eighth notes in measures 6-8. There are figured bass notations below the organ staff: "# 4/2" under measure 5, "4 3" under measure 6, and "# # #" under measure 8.

Third system of the musical score, measures 9-12. The Alto part has rests in measures 9-10, then the lyrics "E - su - ri - en - - -". The Tenor part has the lyrics "- - - - nis," in measure 9, then rests in measures 10-12. The Organ part has eighth notes in measures 9-12.

Fourth system of the musical score, measures 13-16. The Alto part has rests in all four measures. The Tenor part has the lyrics "- - - - tes im - ple - vit bo - - - -". The Organ part has eighth notes in measures 13-16.

6

-nis, im - ple - vit bo - - - - - nis,
 e - su - ri -

e - su - ri - en - - - - tes im - ple - vit bo - - -
 - en - - - - tes im - ple - vit bo - - -

6

- - - - - nis, im - ple - vit bo - - - -
 - - - - - nis, im - ple - vit bo - - -

6 # 6

- - - - - tr - - - - - nis: et di - vi - tes di -
 - - - - - nis: di -

Magnificat.

51

First system of musical notation (measures 1-4). The music is in G major (one sharp) and 4/4 time. The lyrics are: *- mi - sit, di - mi - sit in -* (top staff), *- mi - sit in - a - nes, et di - vi - tes di - mi - sit,* (middle staff), and the bass staff provides accompaniment.

Second system of musical notation (measures 5-8). The lyrics continue: *- a - nes, et di - vi - tes di - mi - sit, et di - vi - tes di - mi - sit, di -* (top staff), *et di - vi - tes di - mi - sit, et di - vi - tes di - mi - sit, di -* (middle staff), and the bass staff provides accompaniment.

Third system of musical notation (measures 9-12). The lyrics are: *- mi - sit in - a - nes, di - mi - sit in - a - nes, in - a - nes,* (top staff), *- mi - sit in - a - nes, di - mi - sit in - a - nes, in -* (middle staff), and the bass staff provides accompaniment. Measure numbers 6, 5, and a sharp sign (#) are indicated below the staff.

Fourth system of musical notation (measures 13-16). The lyrics are: *in - a - nes,* (top staff), *- a - nes, in - a - nes, in - a - nes.* (middle staff), and the bass staff provides accompaniment. Measure numbers 6, 5, 7, 4, and a sharp sign (#) are indicated below the staff.

Violino I.
Oboe I.Violino II.
Oboe II.

Viola.

CANTO I.

ALTO I.

TENORE I.

BASSO I.

CANTO II.

ALTO II.

TENORE II.

BASSO II.

Organo,
(e Bassi.)

Su - sce-pit, su - sce - pit I - sra-el pu - e - rum su - um:
 Su - sce-pit, su - sce - pit I - sra-el pu - e - rum su - um:
 Su - sce-pit, su - sce - pit I - sra-el pu - e - rum su - um:
 Su - sce-pit, su - sce - pit I - sra-el pu - e - rum su - um:
 Su - sce-pit, su - sce - pit I - sra-el pu - e - rum su - um:
 Su - sce-pit, su - sce - pit I - sra-el pu - e - rum su - um:
 Su - sce-pit, su - sce - pit I - sra-el pu - e - rum su - um:
 Su - sce-pit, su - sce - pit I - sra-el pu - e - rum su - um:
 Su - sce-pit, su - sce - pit I - sra-el pu - e - rum su - um:

recorda - tus, recor - da - tus mi se ri cordiæ, mi se ri cor di æ su - æ.

recorda - tus, recor - da - tus mi se ri cordiæ, mi se ri cor di æ su - æ.

recorda - tus, recor - da - tus mi se ri cordiæ, mi se ri cor di æ su - æ.

recorda - tus, recor - da - tus mi se ri cordiæ, mi se ri cor di æ su - æ.

recorda - tus, recor - da - tus mi se ri cordiæ, mi se ri cor di æ su - æ.

recorda - tus, recor - da - tus mi se ri cordiæ, mi se ri cor di æ su - æ.

recorda - tus, recor - da - tus mi se ri cordiæ, mi se ri cor di æ su - æ.

recorda - tus, recor - da - tus mi se ri cordiæ, mi se ri cor di æ su - æ.

Oboe I. II.

Violino I.

Violino II.

Viola.

CANTO I.

ALTO I.

TENORE I.

BASSO I.

CANTO II.

ALTO II.

TENORE II.

BASSO II.

Organo,
(c. Bassi.)

[vacant; unisono c. Violini.]

Si - cut lo - cu - tus est ad pa - tres no - stros,

Si - cut lo - cutus est ad pa - tres no - stros,

Si - cut lo - cutus est ad pa - tres no - stros,

Si - cut lo - cu - tus est ad pa - tres no - stros,

Si - cut lo - cutus est ad pa - tres no - stros,

[vacant; unisono coll' Alto I.]

Si - cut lo - cutus est ad pa - tres no - stros,

Si - cut lo - cu - tus est ad pa - tres no - stros,

ad pa - tres no - stros: A - braham, et se - mi - ni e - jus,

ad pa - tres no - stros: A - braham, et se - mi - ni

ad pa - tres no - stros: A - braham, et se - mi - ni

ad pa - tres no - stros: A - braham, et se - mi - ni e - jus,

ad pa - tres no - stros: A - braham, et se - mi - ni e - jus,

ad pa - tres no - stros: A - braham, et se - mi - ni

ad pa - tres no - stros: A - braham, et se - mi - ni e - jus,

ERBA:

et se - mi - ni e - jus in sæ - cu - la, in sæ - cu - la.
e - jus in sæ - cu - la, in sæ - cu - la.
e - jus in sæ - cu - la, in sæ - cu - la.
et se - mi - ni e - jus in sæ - cu - la, in sæ - cu - la.
et se - mi - ni e - jus in sæ - cu - la, in sæ - cu - la.
e - jus in sæ - cu - la, in sæ - cu - la.
et se - mi - ni e - jus in sæ - cu - la, in sæ - cu - la.

6

TENORE solo.

[vaent]

Organo.

Gloria.

7

Magnificat.

57

Four staves of musical notation, likely for a choir or instrumental ensemble. The notation is in bass clef with a key signature of one sharp (F#). The first staff contains measures 1-4, with a sharp sign under the second measure and a '6' under the fourth. The second staff contains measures 5-8. The third staff contains measures 9-12, with a sharp sign under the tenth measure and a '6' under the twelfth. The fourth staff contains measures 13-16, with a '6' under the thirteenth measure and a '6 4 5' under the sixteenth measure.

Ritornello.

Viol. unis.
TENORE unis.
Organo.

Musical notation for the Ritornello section, measures 1-4. The notation is in treble and bass clefs with a key signature of one sharp (F#). The first staff (Viol. unis.) contains measures 1-4. The second staff (TENORE unis.) contains measures 1-4. The third staff (Organo) contains measures 1-4, with a sharp sign under the second measure and a '6' under the fourth.

Two staves of musical notation, likely for a choir or instrumental ensemble. The notation is in treble and bass clefs with a key signature of one sharp (F#). The first staff contains measures 5-8. The second staff contains measures 5-8, with a '4' under the fifth measure and a '6' under the eighth measure.

Two staves of musical notation, likely for a choir or instrumental ensemble. The notation is in treble and bass clefs with a key signature of one sharp (F#). The first staff contains measures 9-12. The second staff contains measures 9-12, with a sharp sign under the ninth measure and a '6 4 5' under the twelfth measure.

Oboe I. II.

Violino I.

Violino II.

Viola.

CANTO I.

ALTO I.

TENORE I.

BASSO I.

CANTO II.

ALTO II.

TENORE II.

BASSO II.

Organo,
(e-Bassi.)

The musical score is for page 58, titled "ERBA." It features a full orchestra and vocal soloists. The instruments listed on the left are Oboe I. II., Violino I., Violino II., Viola, CANTO I., ALTO I., TENORE I., BASSO I., CANTO II., ALTO II., TENORE II., BASSO II., and Organo, (e-Bassi.). The score is in common time (C). The Oboe I. II. part is marked "[vacant]". The vocal soloists (CANTO I., ALTO I., TENORE I., BASSO I.) have lyrics in Latin. The organ part is marked "Tasto solo." and includes a key signature change to one sharp (F#) at the end of the page.

[vacant]

Et — in sæcu-la sæcu-

Soli. Si-cut

Si-cut e-rat in prin-ci-pi-o, et nunc et sem-per, et—

Tasto solo. 5 #

Magnificat.

59

lo-rum a-men,

Si-cut

e-rat in prin-ci-pi-o, et nunc et sem-per, et in sæ-cu-la

in sæ-cu-la sæ-cu-lo-rum, a-men, a-

6 6 6 6

Si - cut e - rat in prin - ci - pi - o, et

e - rat in prin - ci - pi - o, et nunc et sem - per, et in sæ - cula sæ - cu -

sæ - cu - lo - rum, a - men,

- men, a - men, et

Si - cut e - rat in prin - ci - pi - o, et

Et in sæ - cula sæ - cu -

Et

5 6 6 5 (4) 3

HW: S. I.

a - - - - - men, sæ-cu - lo-rum, a -
 -ci-pi-o, et nunc et sem - per, et in sæ-cula sæ-cu - lo-rum, sæ-cu - lo-rum, a -
 semper, et in sæ-cula sæ-cu - lo - rum, a - - - - - men, a - - - - -
 -ci-pi-o, et nunc et sem - per, et — in sæ-cula sæ-cu - lo-rum, a -
 -ci-pi-o, et nunc et sem - per, et in sæ-cu - la sæ-cu - lo-rum,
 -ci-pi-o, et nunc et sem - per, et in sæ-cula sæ-cu - lo-rum, sæ-cu - lo-rum, a -
 semper, et in sæ-cula sæ-cu - lo - rum, a - - - - - men, a - - - - -
 -ci-pi-o, et nunc et sem - per, et — in sæ-cula sæ-cu - lo-rum, a -

6 3 # 4 2 6 8

This page of musical notation is for a hymn, likely "The Church's Arms" based on the lyrics. It features a complex arrangement with multiple staves. The top section includes a vocal line with the lyrics "- men, a -" and several instrumental staves. The bottom section continues the musical arrangement with more vocal and instrumental parts, including the lyrics "- men, a -" and "- men, a -". The notation includes various musical symbols such as notes, rests, and bar lines, and is set in a key with one sharp (F#).

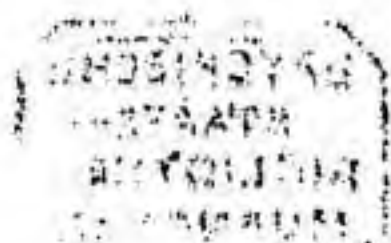
A musical score for a piece titled 'ERBA'. The score is written for a large ensemble, likely a choir or orchestra, with multiple staves. The notation includes various musical symbols such as notes, rests, and accidentals. The lyrics 'men, a - men.' are repeated across several staves. The score concludes with a 'FINIS.' marking and a series of numbers (6, 6, 7, 6, 5, #) indicating fingerings or positions. The bottom of the page features a library stamp from the 'BAYERISCHE STAATSBIBLIOTHEK MÜNCHEN'.

FINIS.

HW: S. 1.

BAYERISCHE
STAATSBIBLIOTHEK
MÜNCHEN

<u>Fahrgang</u>		<u>Band</u>	<u>N.</u>
Oratorien, etc.			
IV.	Samson	10	20
	<small>Chorstimmen, Clavierausz. u. Text bei Rieter-Biedermann.</small>		
V.	Saul	13	20
	<small>Chorstimmen, Clavierausz. u. Text bei Rieter-Biedermann.</small>		
III.	Semele	7	15
	<small>Clavierausz. u. Text bei Rieter-Biedermann.</small>		
I.	Susanna	1	15
	<small>Chorstimmen, Clavierausz. u. Text bei Rieter-Biedermann.</small>		
III.	Theodora	8	15
	<small>Chorstimmen, Clavierausz. u. Text bei Rieter-Biedermann.</small>		
VIII.	Trionfo del Tempo	24	10
VII.	Trinmph der Zeit und Wahrheit	20	15
Kirchenmusik.			
XI.XII.	Anthems, vollständig in 3 Bänden	34—36	à 15
V.	Krönungshymnen (Krönungsanthems)	14	10
IV.	Tranerhymne (Begräbnissanthem)	11	9
	<small>Chorstimmen, Clavierausz. u. Text bei Rieter-Biedermann.</small>		
VIII.	Dettinger Te Deum	25	10
	<small>Chorstimmen, Clavierausz. u. Text bei Rieter-Biedermann.</small>		
X.	Utrechter Te Deum und Jubilate	31	9
XIII.	3 Te Deum (in D, B und A dur)	37	12
XIII.	Lateinische Kirchenmusik	38	12
Instrumentalmusik.			
I.	Sämmtliche Clavierstücke	2	12
VII.	Concerte für Orchester	21	12
IX.	12 Orgelconcerte	28	12
X.	12 große Concerte für Streichinstrumente	30	15
	<small>Die Orchesterstimmen hierzu bei Rieter-Biedermann.</small>		
XIX.	Kammermusik. 37 Sonaten und Trios für Violinen, Flöten oder Oboen, mit Bass	27	15
	<small>Dieser Band enthält in den 6 Sonaten für 2 Oboen und Bass Händel's frühesten Compositionen, aus seinem 11. Lebensjahre.</small>		
XXVI.	Wassermusik, Feuerwerksmusik, Concerte und Doppelconcerte	47	15
XX.			
Kammermusik für Gesang.			
	Sämmtliche 22 italienische Duette und 2 Trios.		
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